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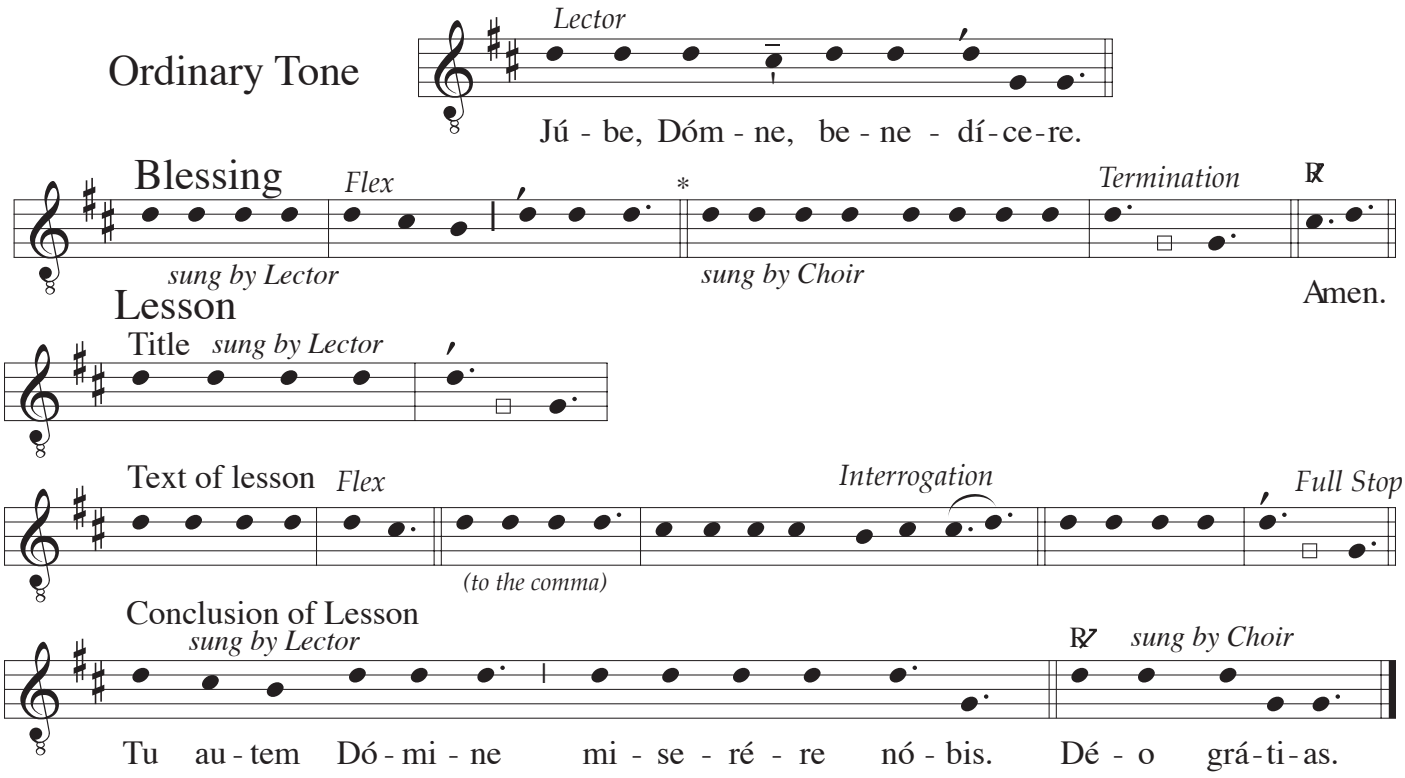
No. 32 Blessing 9 & Lesson 9



Blessing 9

Ad societátem cívium (Lector)* supernórum perdúcat nos Rex Angelórum. (Choir)
R. Amen. (Choir)

Lesson 9

Cuius in conspéctu rosis effúsis, Maríae imágo, ipsi pállio impréssa, uti tráditur, mirum in modum praeséntibus appáruit. Quae in sacéllo episcopáli primum asserváta, dein ad exstrúctam aedem in colle Tepeyacénsi transláta, dénique in magnífico templo excépta est, quo turmátim plebes Mexicánae magis magísque convenire coepérunt, veneratiónis grátia et frequéntiae miraculórum.

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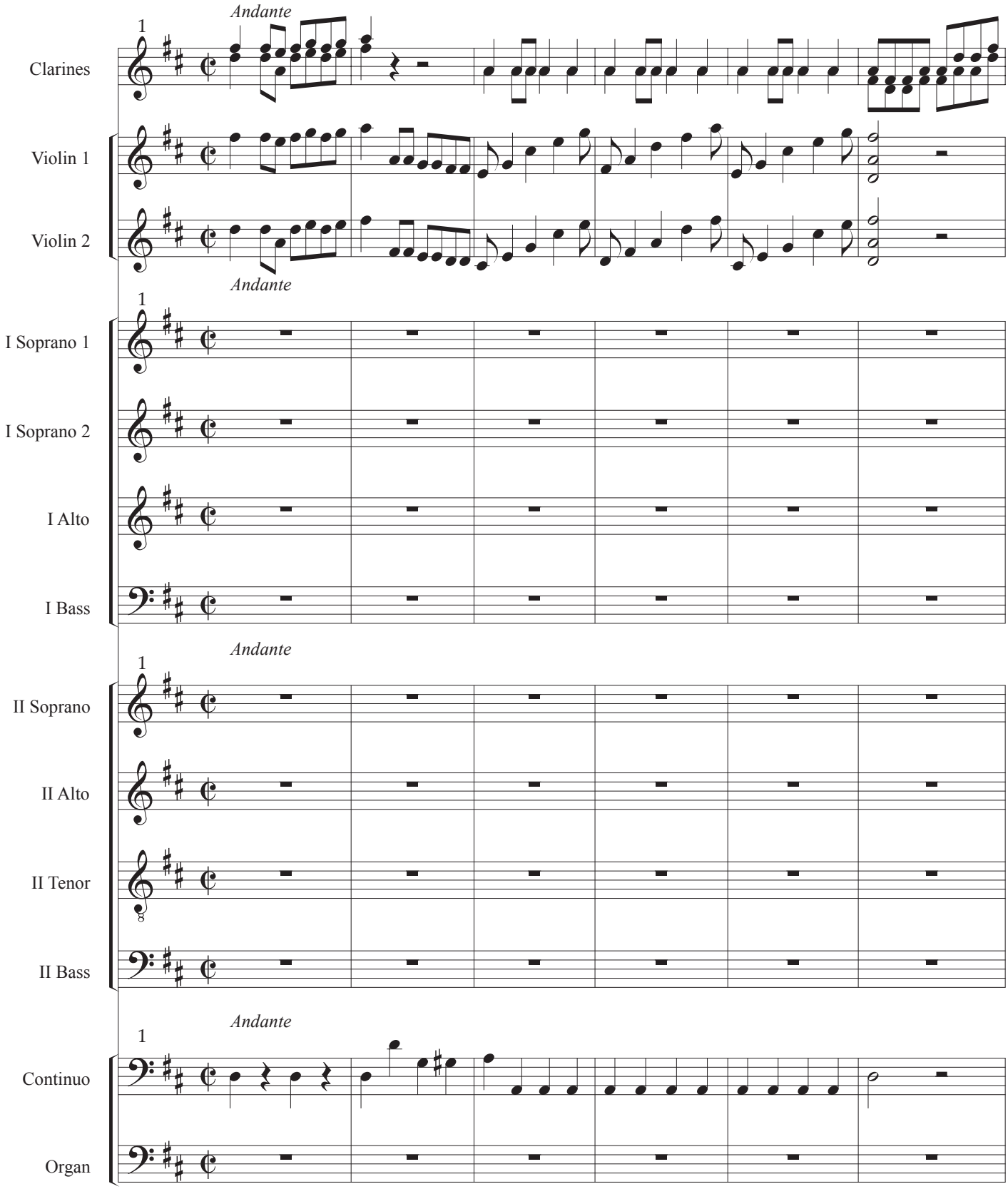
Te Deum

33. Te Deum laudamus

Ignacio de Jerusalem
ed. by Craig H. Russell



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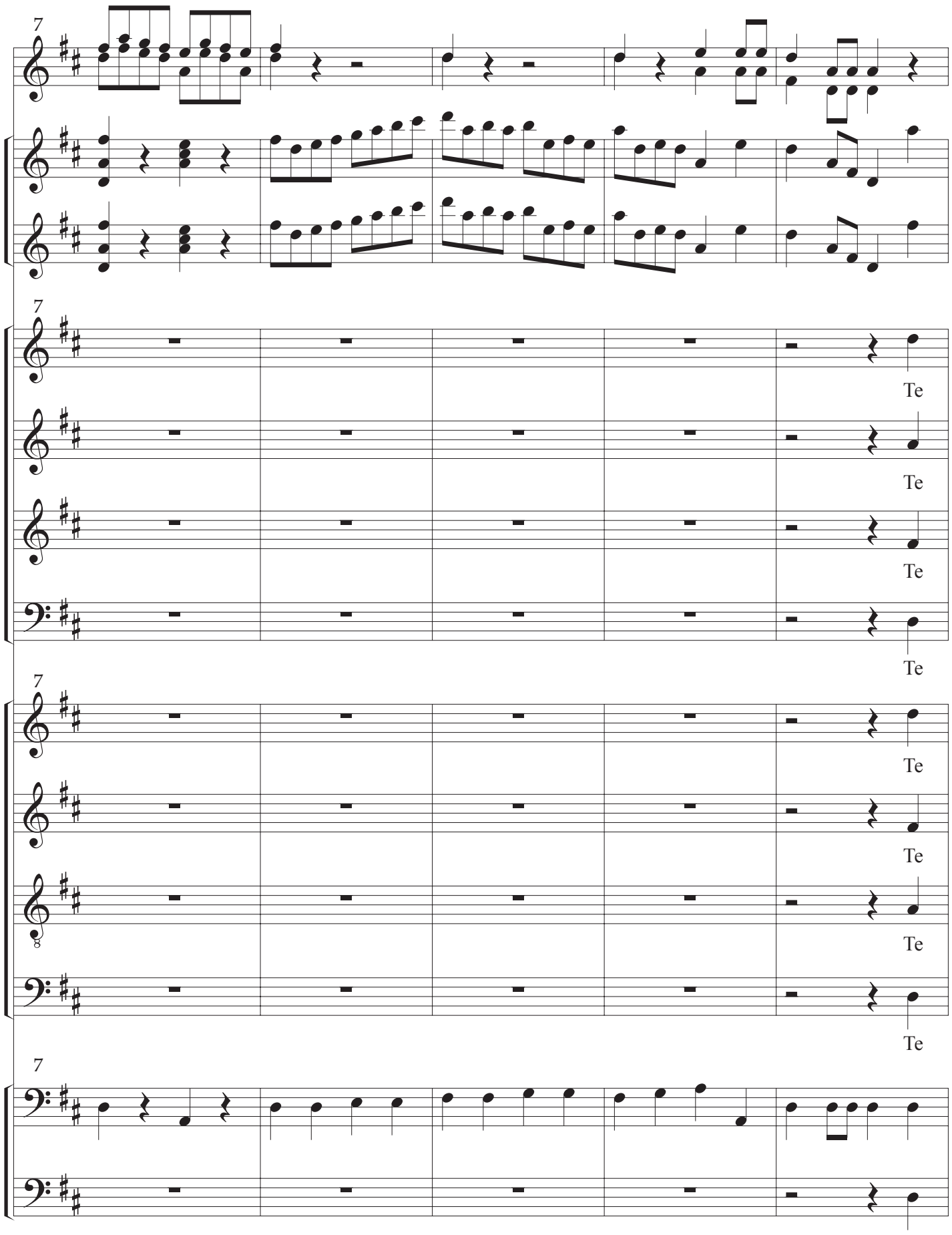

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27
27
Te De - um lau - da - mus, Te De -
Te De - um lau - da - mus, Te De -
Te De - um lau - da - mus, Te De -
Te De - um lau - da - mus, Te De -
27
mus, lau - da - mus.
mus, lau - da - mus.
mus, lau - da - mus.
da - mus.
27

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32
32
um lau - da - mus, Te De - um lau - da - mus, lau - da -
um lau - da - mus, Te De - um lau - da - mus, lau-da -
um lau - da - mus, Te De - um lau - da - mus, lau-da -
um lau - da - mus, Te De - um lau - da - mus, lau-da -
32
Te De - um lau - da - mus, lau - da -
Te De - um lau - da - mus, lau - da -
Te De - um lau - da - mus, lau-da -
Te De - um lau - da - mus, lau-da -
32

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82
*
82
Te Do - mi-num, te Do - mi-num con - fi -
Te Do - mi-num, te Do - mi-num con-fi -
Te Do - mi-num, te Do - mi-num con-fi -
Te Do - mi-num, te Do - mi-num con - fi -
82
mur. Te Do - mi-num con - fi - te -
mur. Te Do - mi-num con - fi - te -
mur. Te Do - mi-num con - fi - te -
mur. Te Do - mi-num con - fi - te -
82

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87
87
te - mur, con - fi - te - mur. Te Do - mi - num
te - mur, con - fi - te - mur. Te Do - mi - num
te - mur, con - fi - te - mur. Te Do - mi - num
te - mur, con - fi - te - mur. Te Do - mi - num
87
87

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92
92
con - fi - te - mur. Te Do - mi - num, te Do - mi - num
con - fi - te - mur. Te Do - mi - num, te Do - mi - num
con - fi - te - mur. Te Do - mi - num, te Do - mi - num
con - fi - te - mur. Te Do - mi - num, te Do - mi - num
92
mur. Te Do - mi num, te Do - mi - num
mur. Te Do - mi - num, te Do - mi - num
mur. Te Do - mi - num, te Do - mi - num
mur. Te Do - mi - num, te Do - mi - num
92

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No. 34 Te aeternum

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9
9
ae - ter - num Pa - trem,
ae - ter - num Pa - trem,
ae - ter - num Pa - trem,
ae - ter - num Pa - trem,
9
Te ae - ter - num
Te ae - ter - num
Te ae - ter - num
Te ae - ter - num
9

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25
25
Te ae - ter - num Pa - trem, Te ae -
Te ae - ter - num Pa - trem, Te ae -
Te ae - ter - num Pa - trem, Te ae -
Te ae - ter - num Pa - trem, Te ae -
25
Te ae - ter - num Pa - trem, Te ae -
Te ae - ter - num Pa - trem, Te ae -
8
Te ae - ter - num Pa - trem, Te ae -
Te ae - ter - num Pa - trem, Te ae -
25

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29
29
ter - num Pa - trem,
ter - num Pa - trem,
ter - num Pa - trem,
ter - num Pa - trem,
29
ter - num Pa - trem,
ter - num Pa - trem,
ter - num Pa - trem,
ter - num Pa - trem,
29

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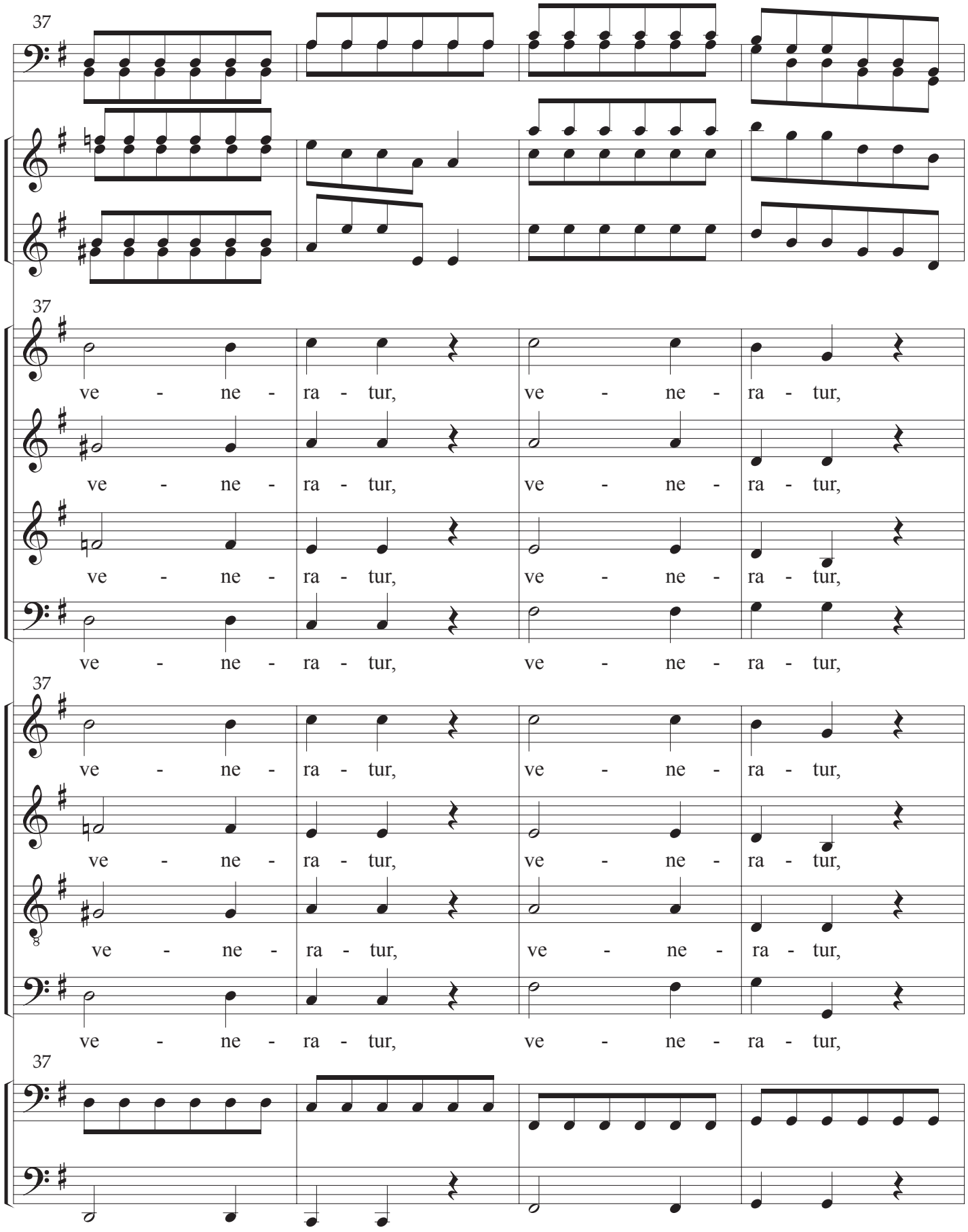

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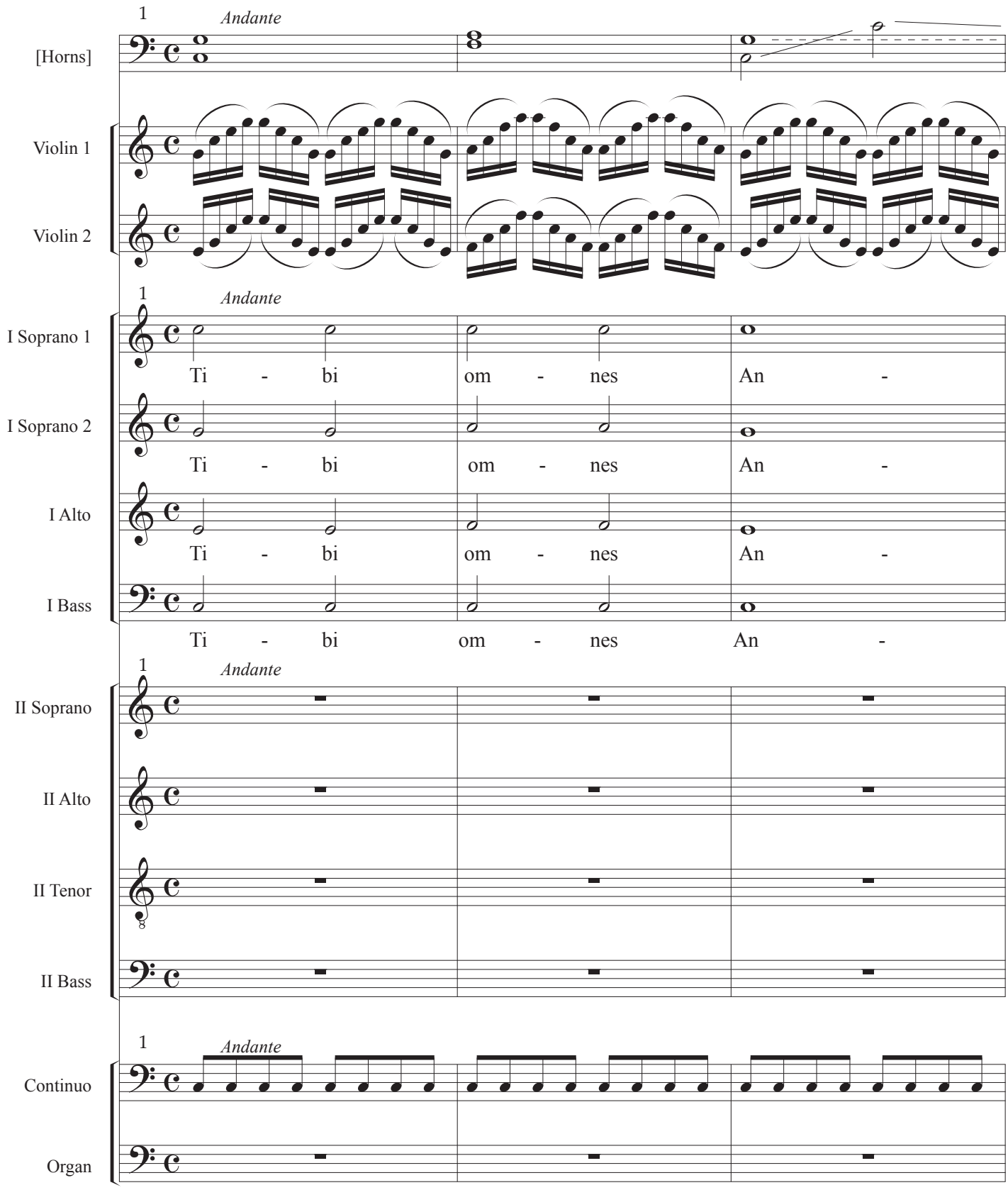
No. 35 Tibi omnes



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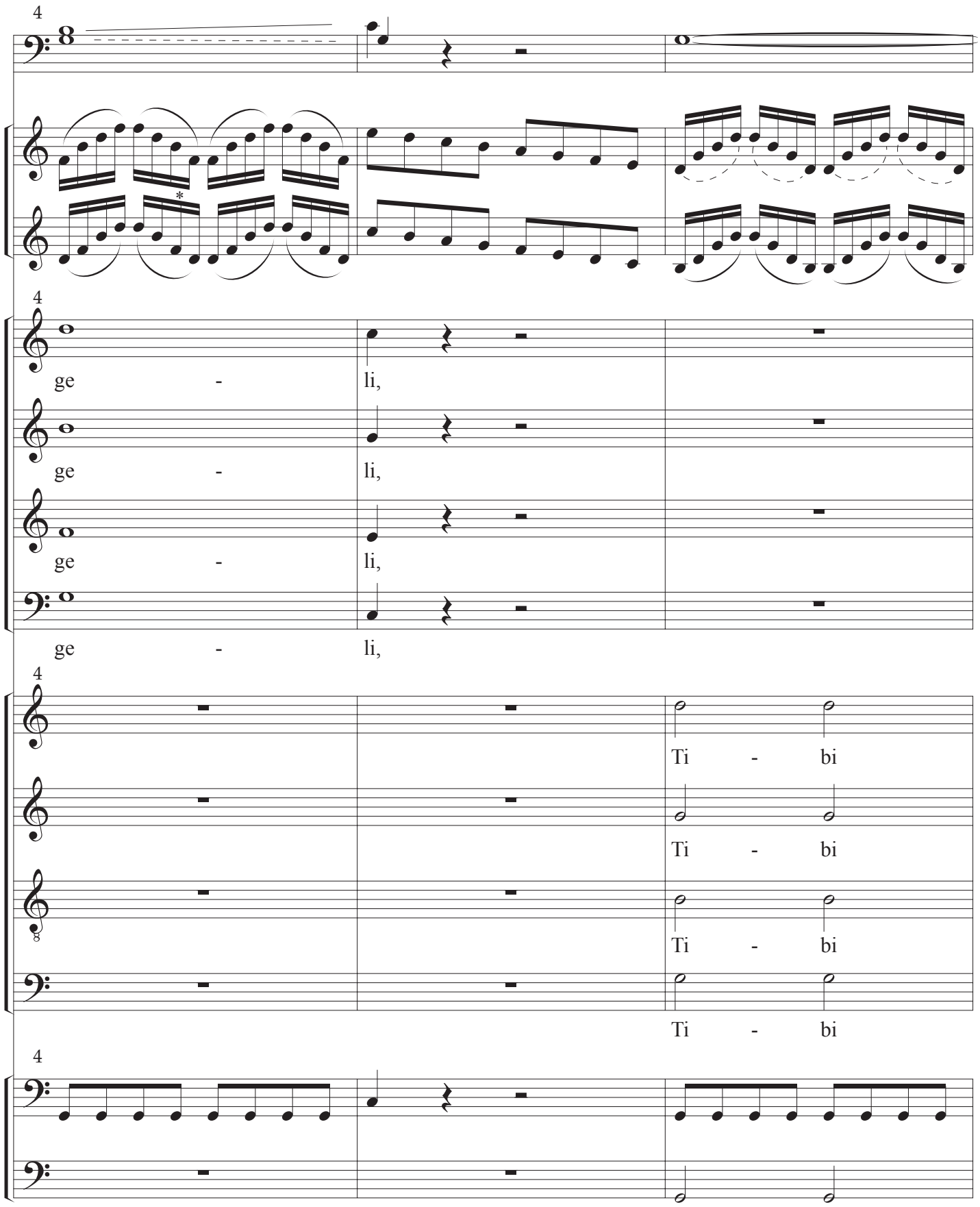

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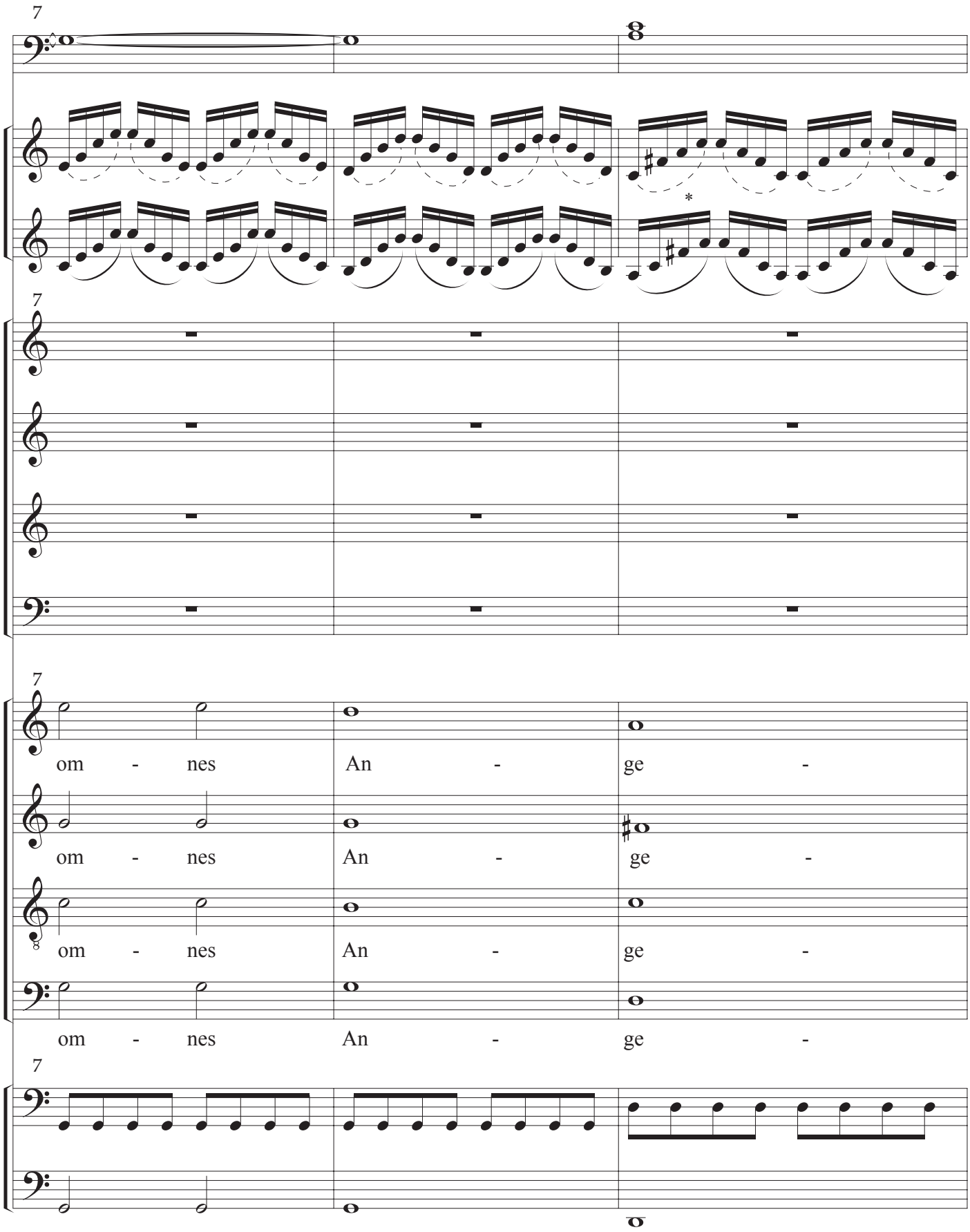

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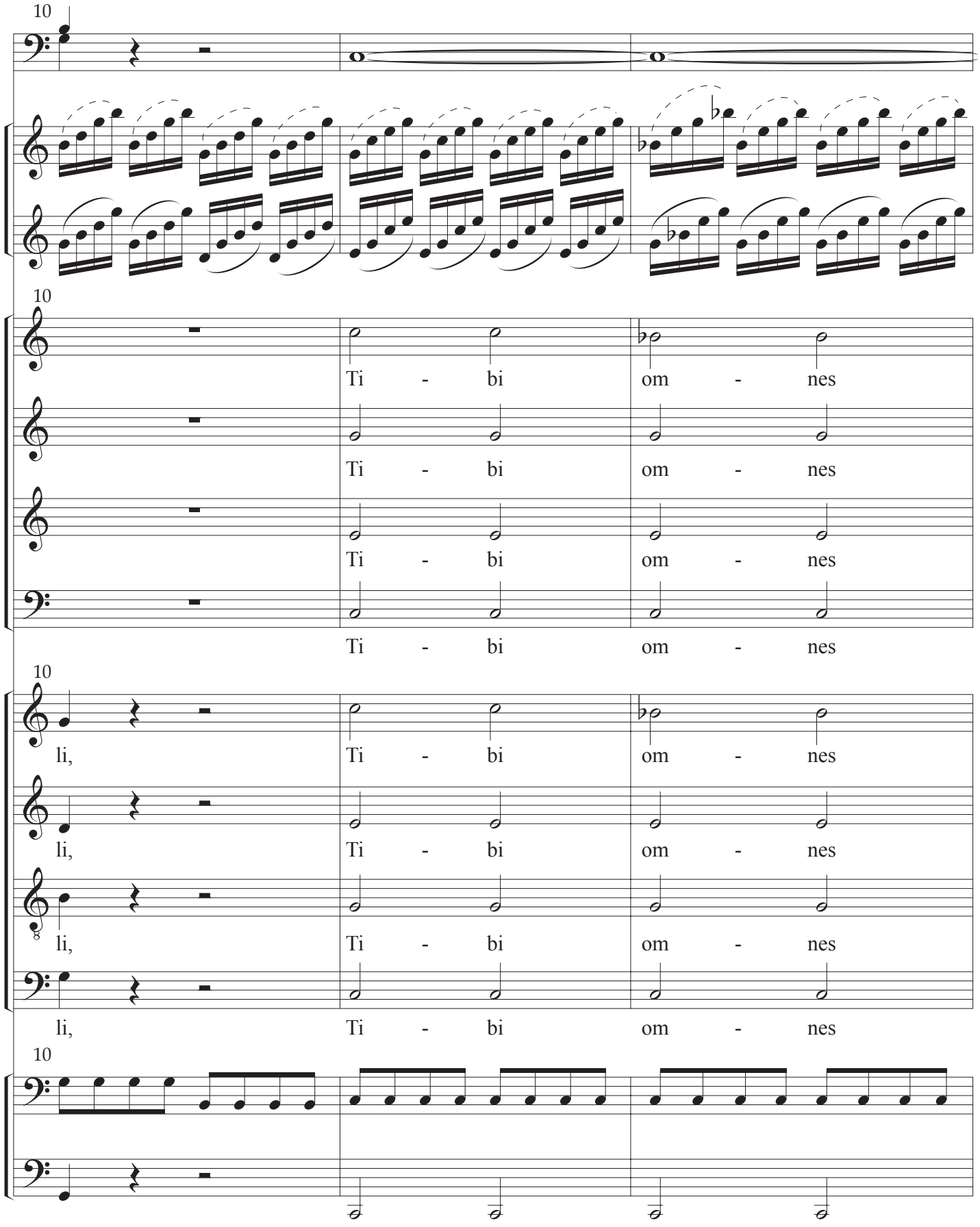

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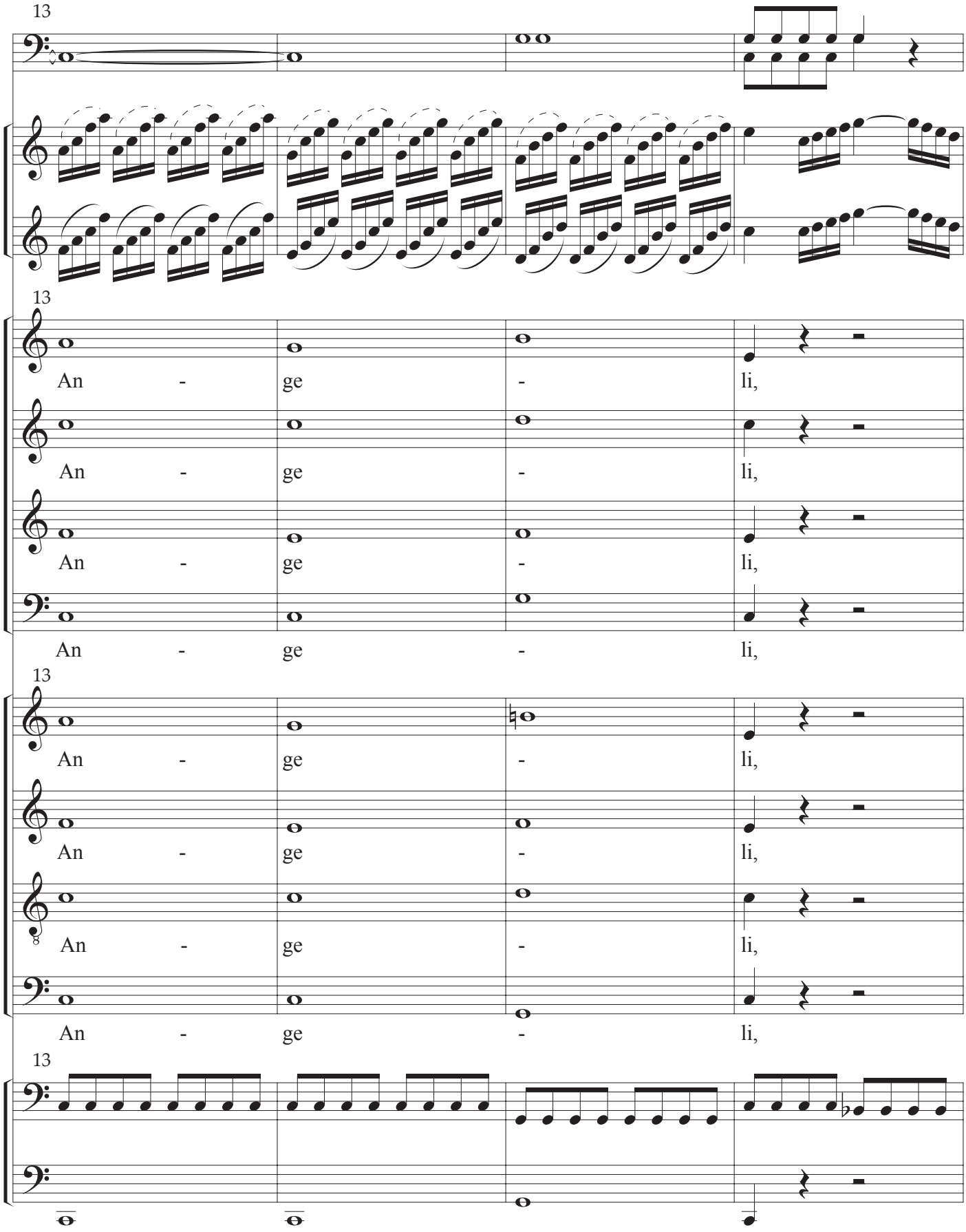

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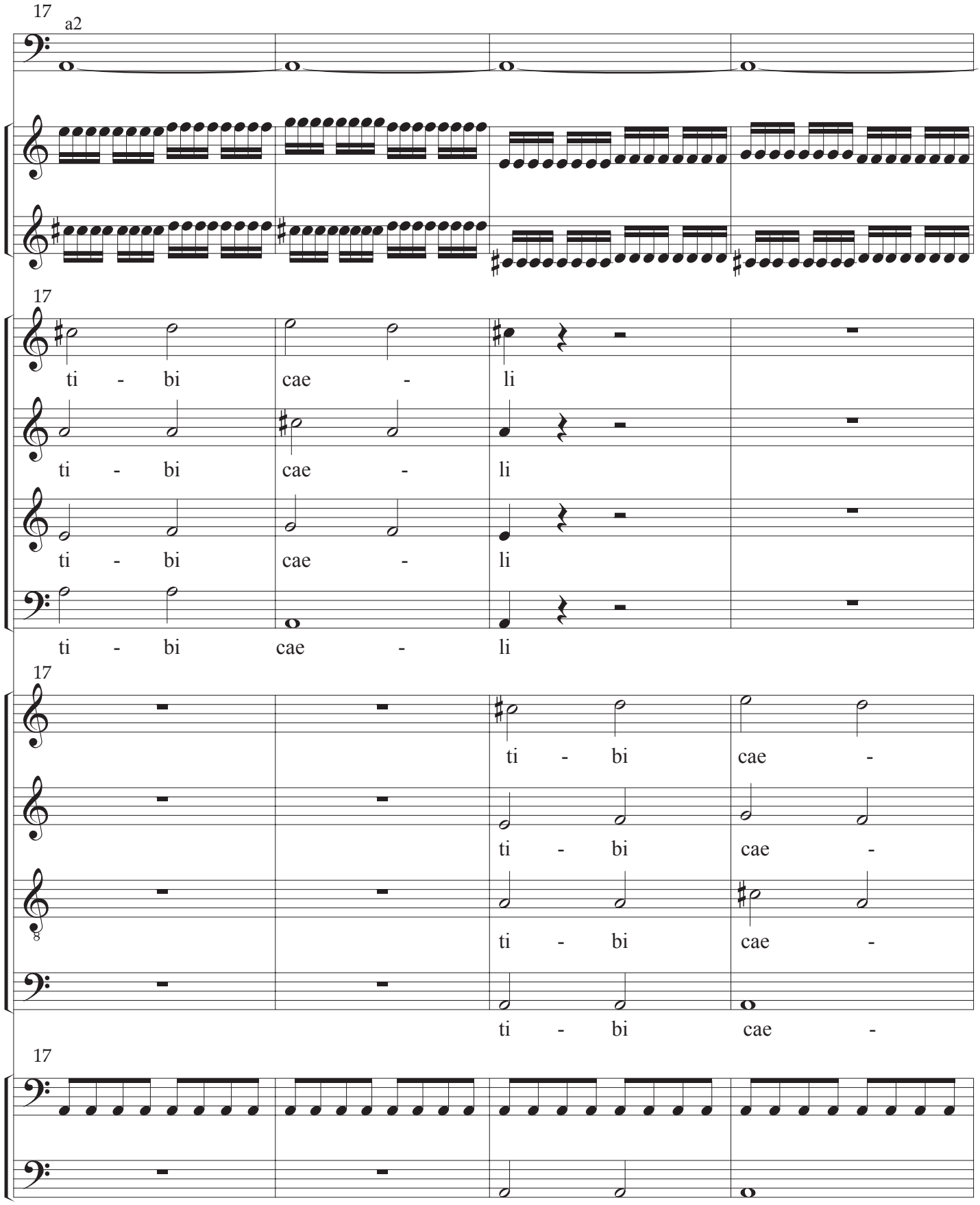

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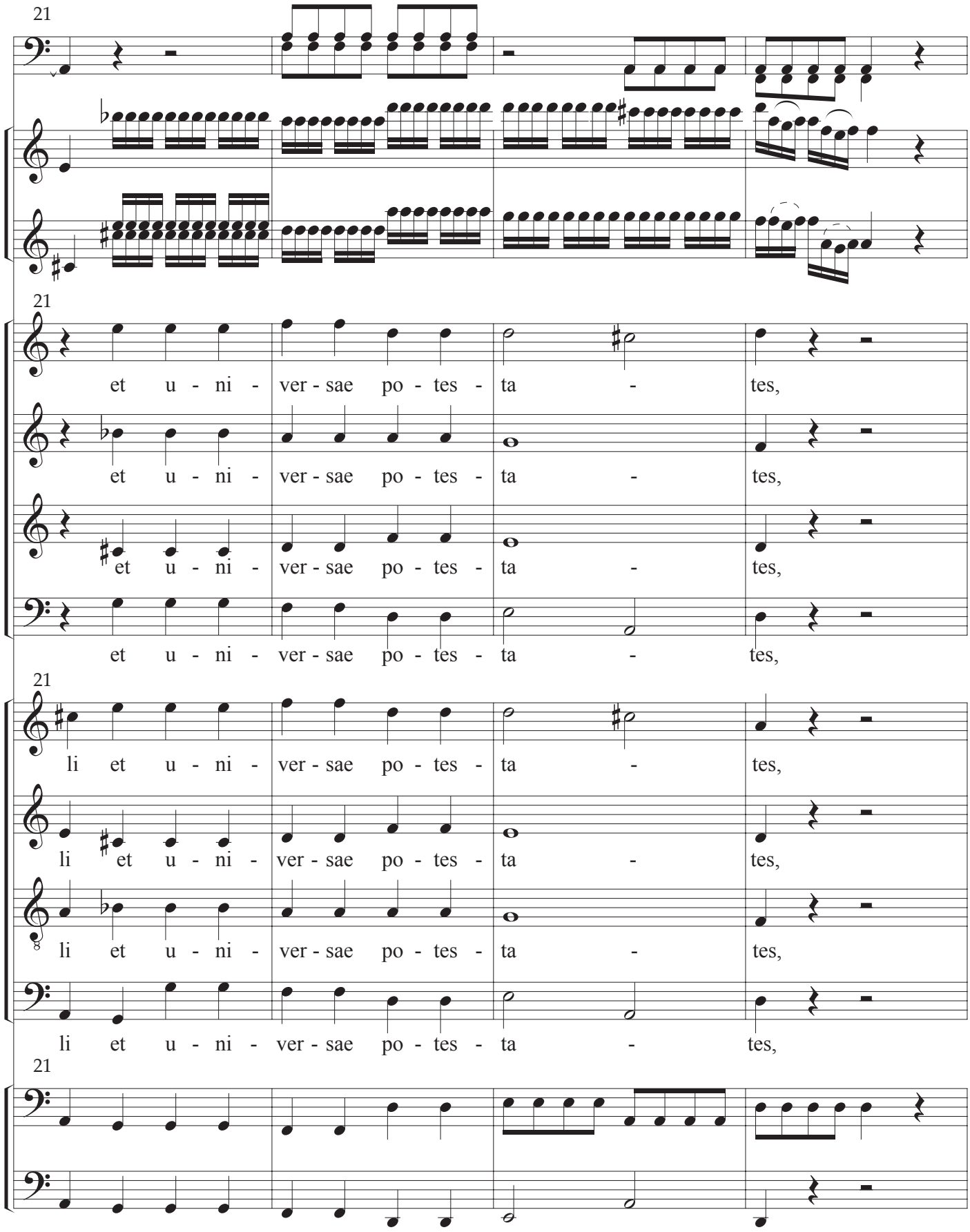
21
et u - ni - ver - sae po - tes - ta - tes,
et u - ni - ver - sae po - tes - ta - tes,
et u - ni - ver - sae po - tes - ta - tes,
et u - ni - ver - sae po - tes - ta - tes,
21
li et u - ni - ver - sae po - tes - ta - tes,
li et u - ni - ver - sae po - tes - ta - tes,
li et u - ni - ver - sae po - tes - ta - tes,
li et u - ni - ver - sae po - tes - ta - tes,
21

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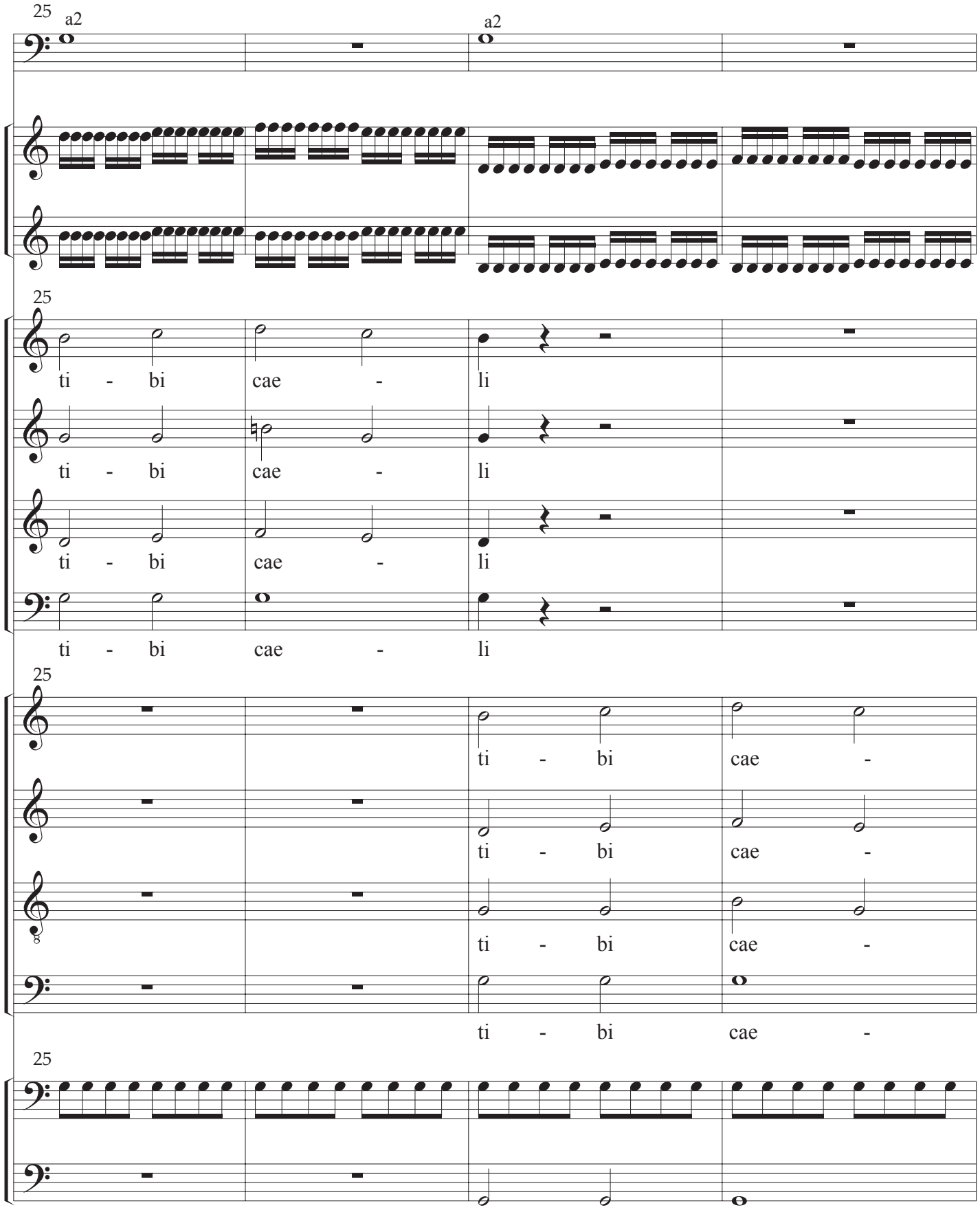

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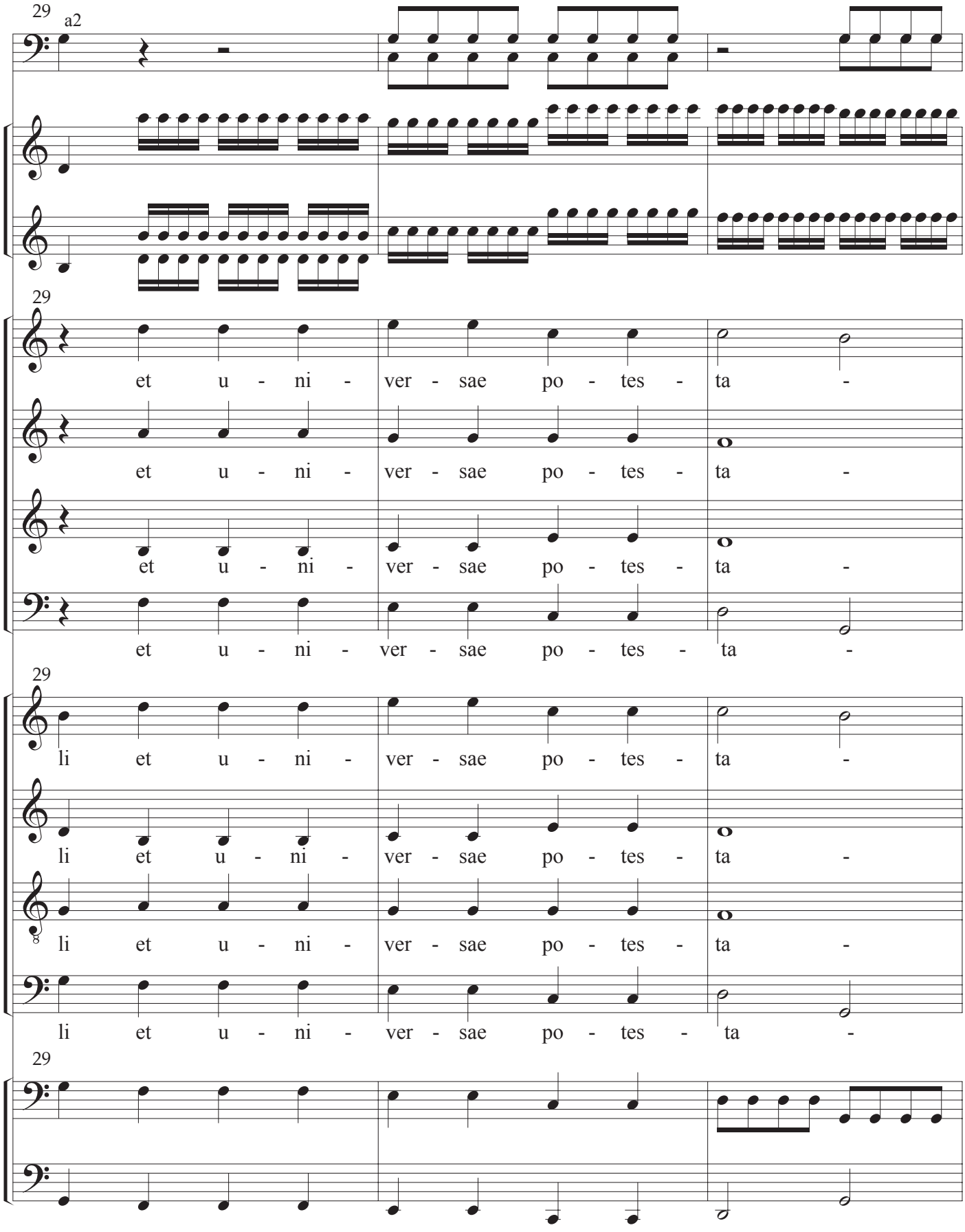
29
a2
29
et u - ni - ver - sae po - tes - ta -
et u - ni - ver - sae po - tes - ta -
et u - ni - ver - sae po - tes - ta -
et u - ni - ver - sae po - tes - ta -
29
li et u - ni - ver - sae po - tes - ta -
li et u - ni - ver - sae po - tes - ta -
li et u - ni - ver - sae po - tes - ta -
li et u - ni - ver - sae po - tes - ta -
29

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32
32
tes, et u - ni - ver - sae
tes, et u - ni - ver - sae
tes, et u - ni - ver - sae
tes, et u - ni - ver - sae
32
tes, et u - ni - ver - sae
tes, et u - ni - ver - sae
tes, et u - ni - ver - sae
tes, et u - ni - ver - sae
32

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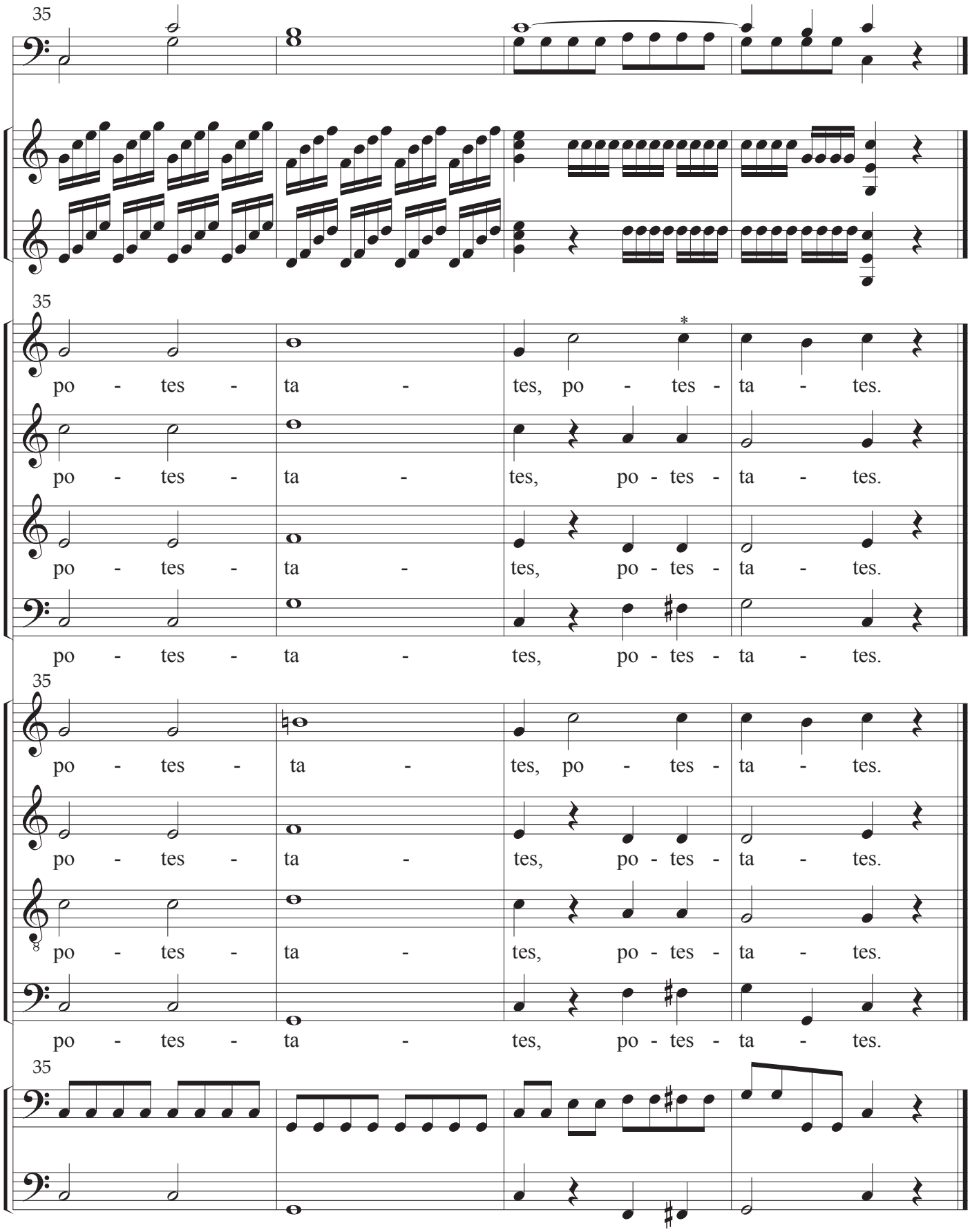

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No. 36 Tibi cherubin

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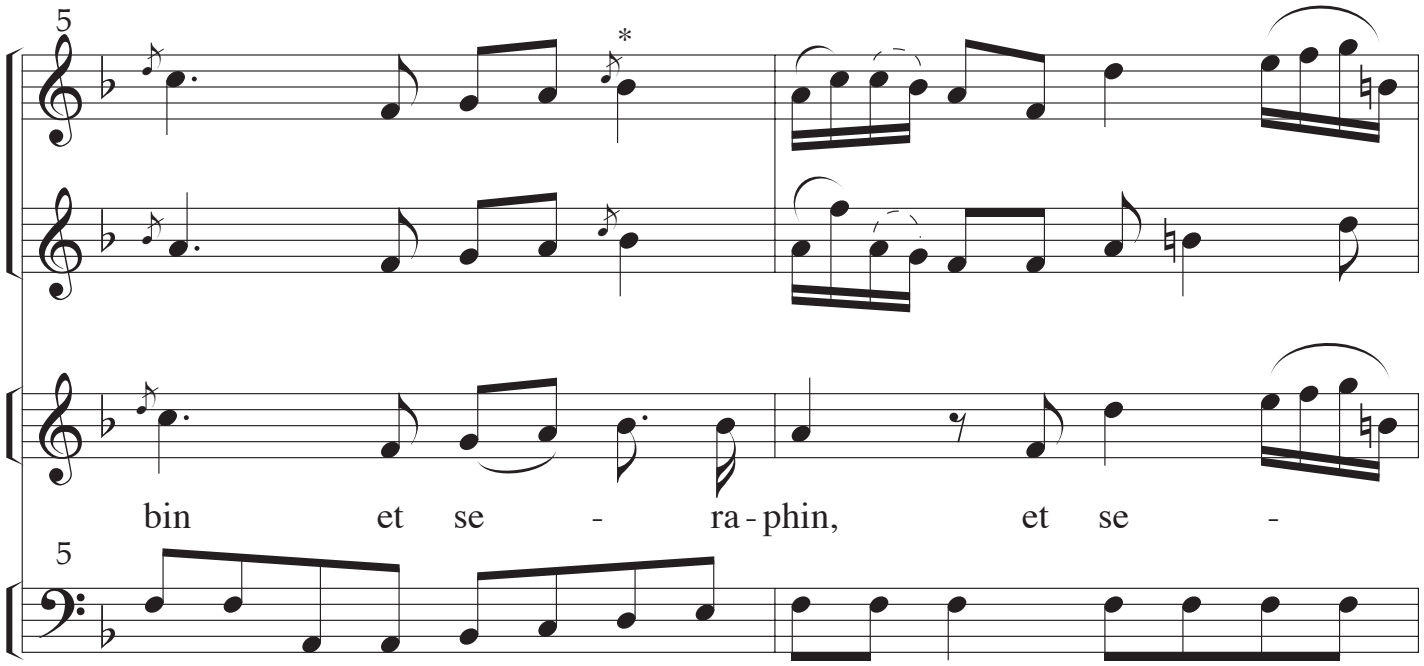

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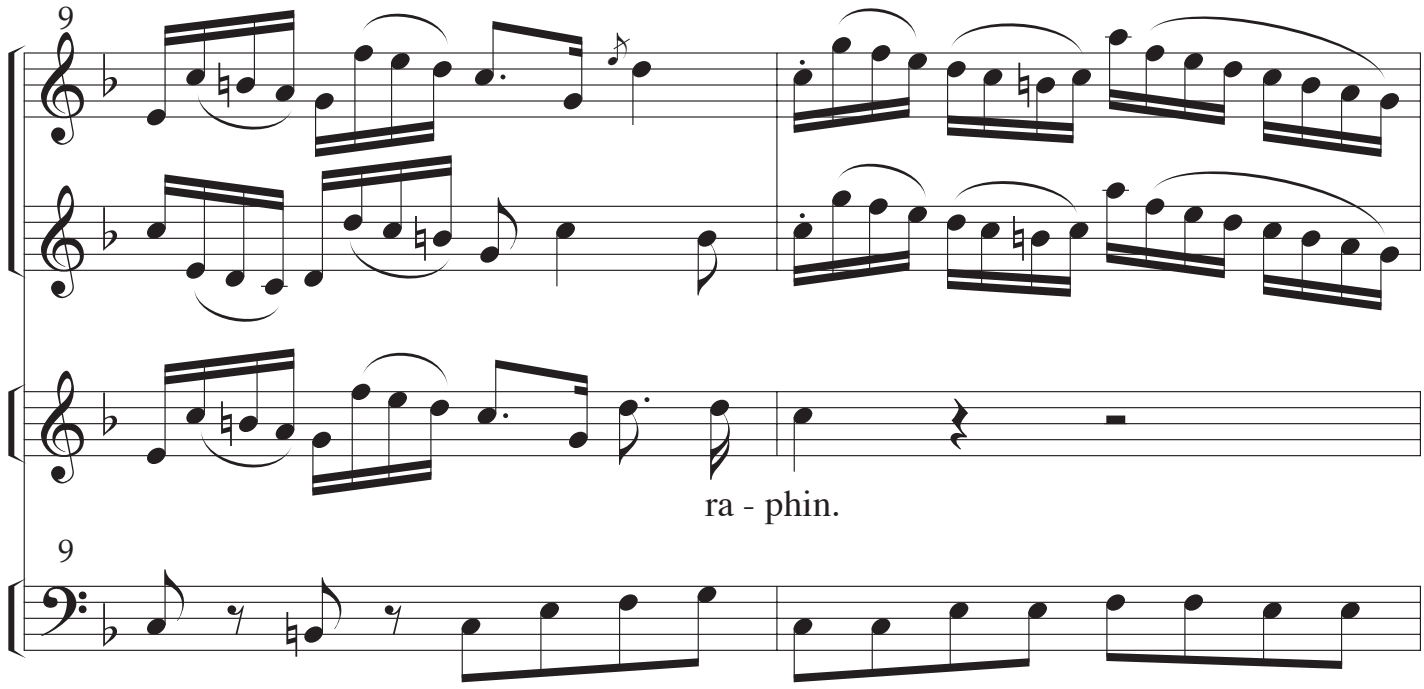

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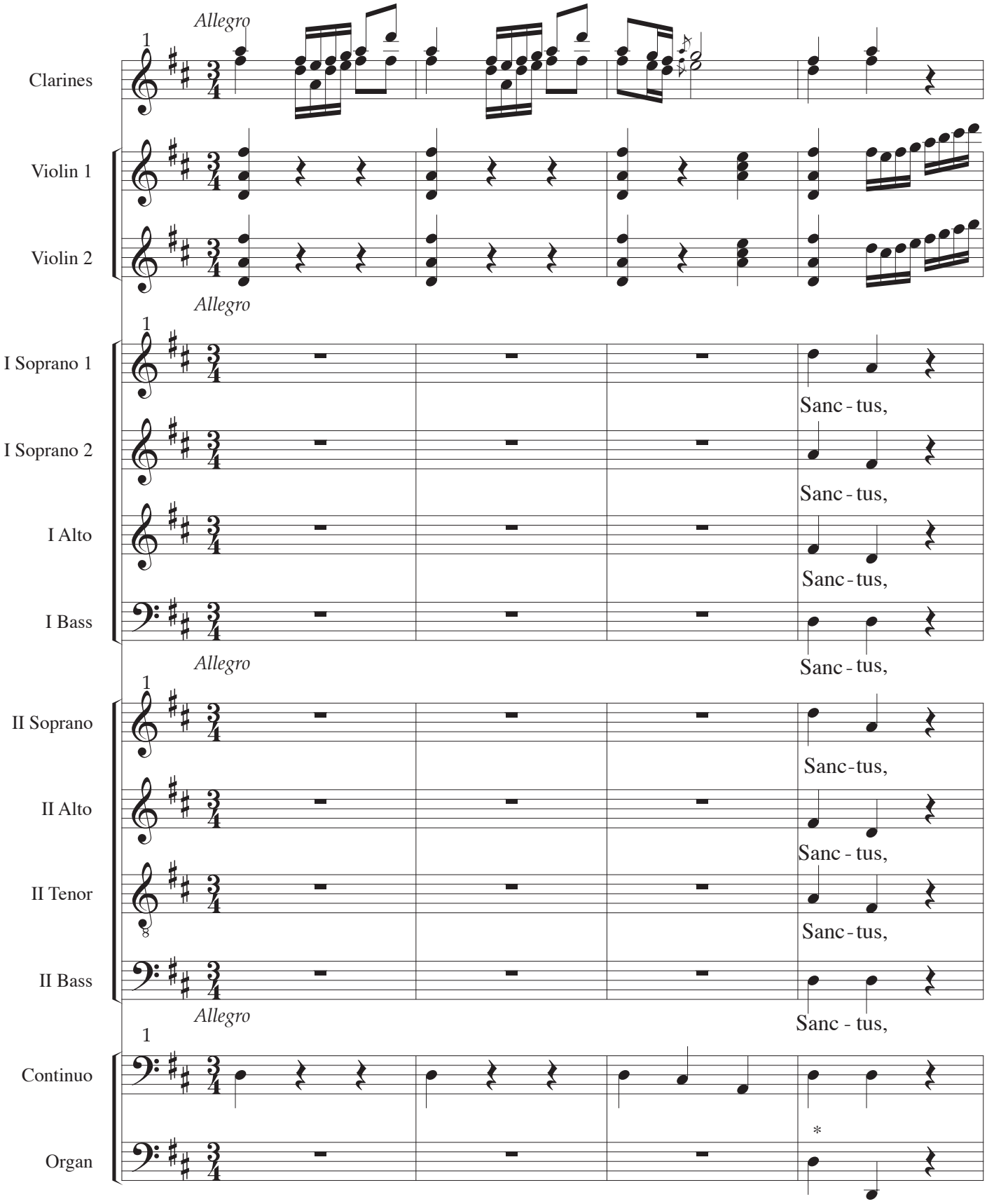
No. 37 Sanctus



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9
De - us, Do - mi-nus De - us sa - ba -
De - us, Do - mi-nus De - us sa - ba -
De - us, Do - mi-nus De - us sa - ba -
De - us, Do - mi-nus De - us sa - ba -
De - us, Do - mi-nus De - us sa - ba -
De - us, Do - mi-nus De - us sa - ba -

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16
*
16
Sanc - tus, Sanc - tus, Do - mi - nus
Sanc - tus, Sanc - tus, Do - mi - nus
Sanc - tus, Sanc - tus, Do - mi - nus
Sanc - tus, Sanc - tus, Do - mi - nus
16
Sanc - tus, Sanc - tus, Do - mi - nus
Sanc - tus, Sanc - tus, Do - mi - nus
8
Sanc - tus, Sanc - tus, Do - mi - nus
Sanc - tus, Sanc - tus, Do - mi - nus
16

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No. 38 Pleni sunt caeli

Plé - ni sunt caé - li et tér - ra ma - jes - tá - tis gló - ri - ae tú - ae. Te glo-
ri - ó - sus A - po - sto - ló - rum chór - us: Te Pro - phe - tá - rum lau - dá - bi - lis
nú - me - rus: Te Már - ty - rum can - di - dá - tus láu - dat ex - ér - ci - tus. Te per ór-
bem ter - rá - rum sán - cta con - fi - té - tur Ec - clé - si - a: Pá - trem im - mén - sae ma-
je - stá - tis: Ve - ne - rán - dum tú - um vé - rum, et ú - ni - cum Fí - li - um:
Sánc - tum quo - que Pa - rá - cli - tum Spí - ri - tum. Tu Rex gló - ri - ae, Chrí - ste.
Tu Pá - tris sem - pi - tér - nus es Fí - li - us. Tu ad li - be - rán - dum su - scep - tú - rus hó -
mi - nem, non hor - ru - ís - ti Vír - gi - nis ú - te - rum. Tu de - víc - to mór - tis a - cú -
le - o, a - pe - ru - ís - ti cre - dén - ti - bus ré - gna cae - ló - rum. Tu ad dex - te - ram Dé - i
sé - des, in gló - ri - a Pa - tris. Jú - dex cré - de - ris és - se ven - tú - ris.

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No. 39 Te ergo quae sumus

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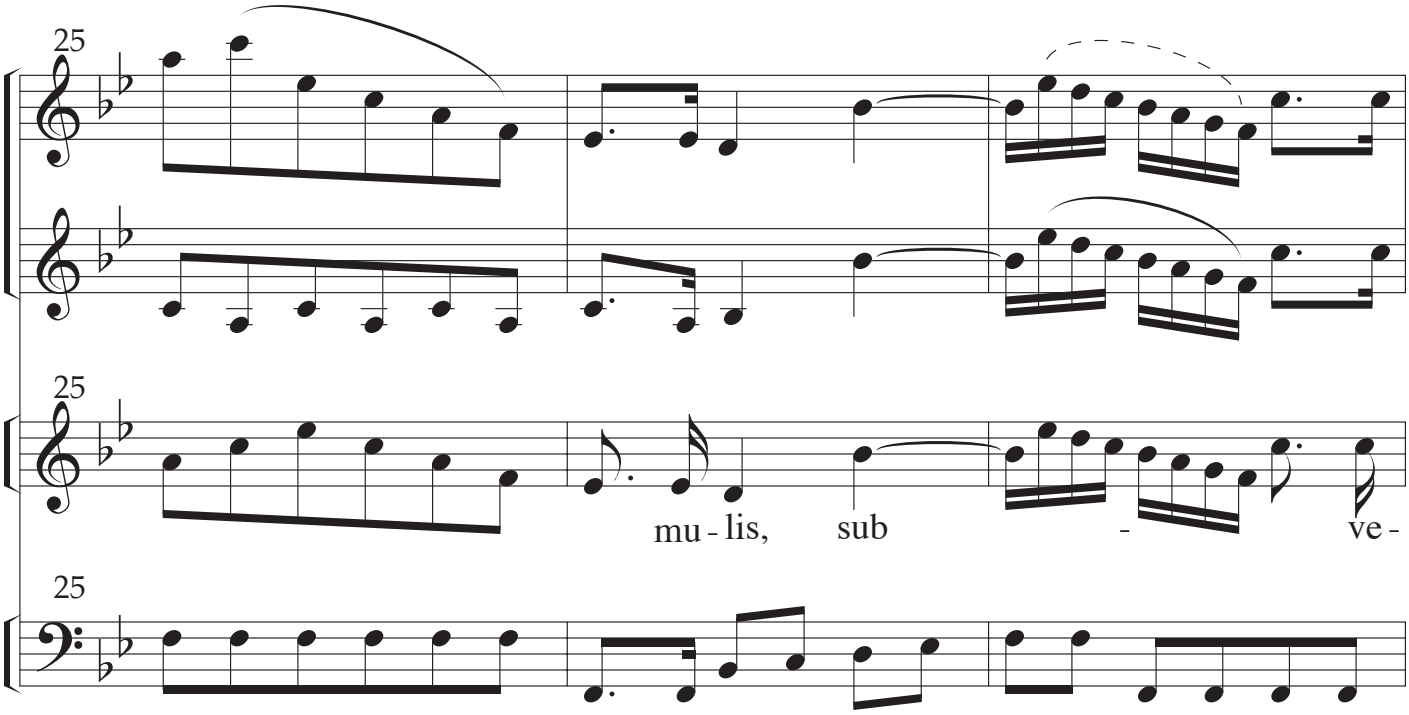

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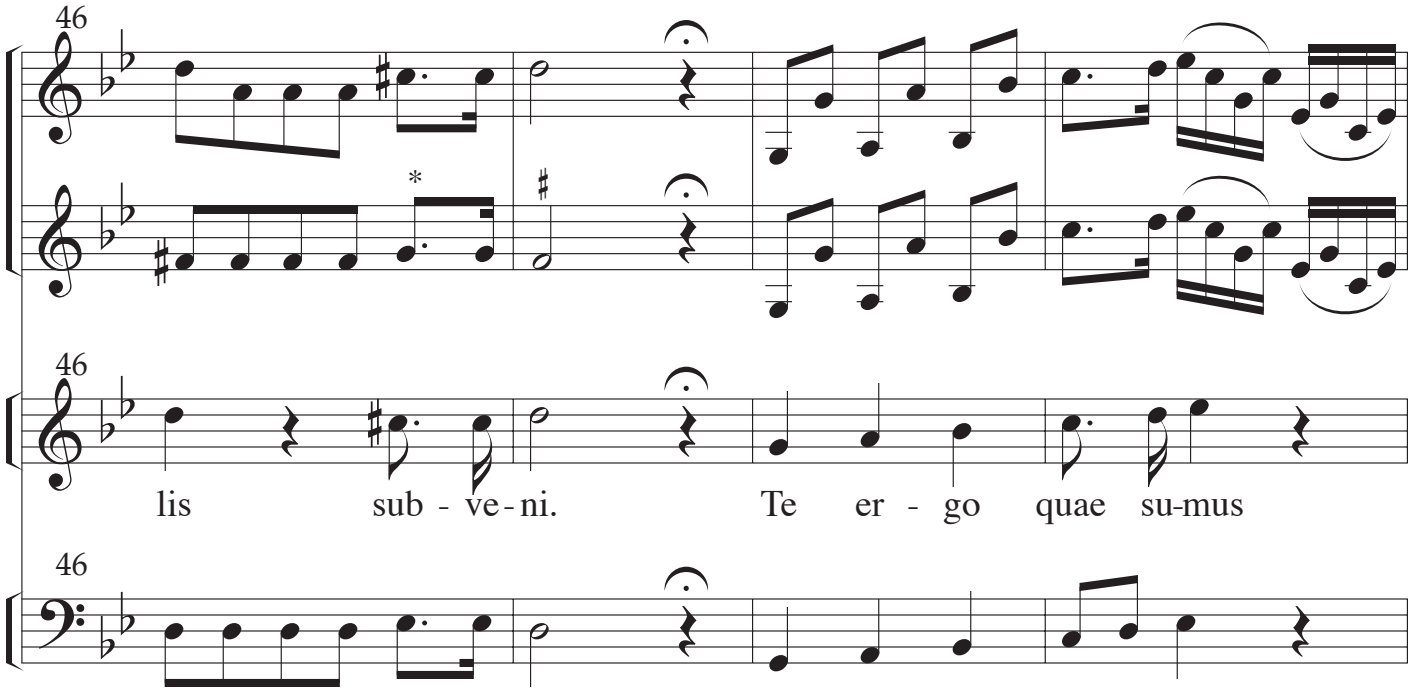

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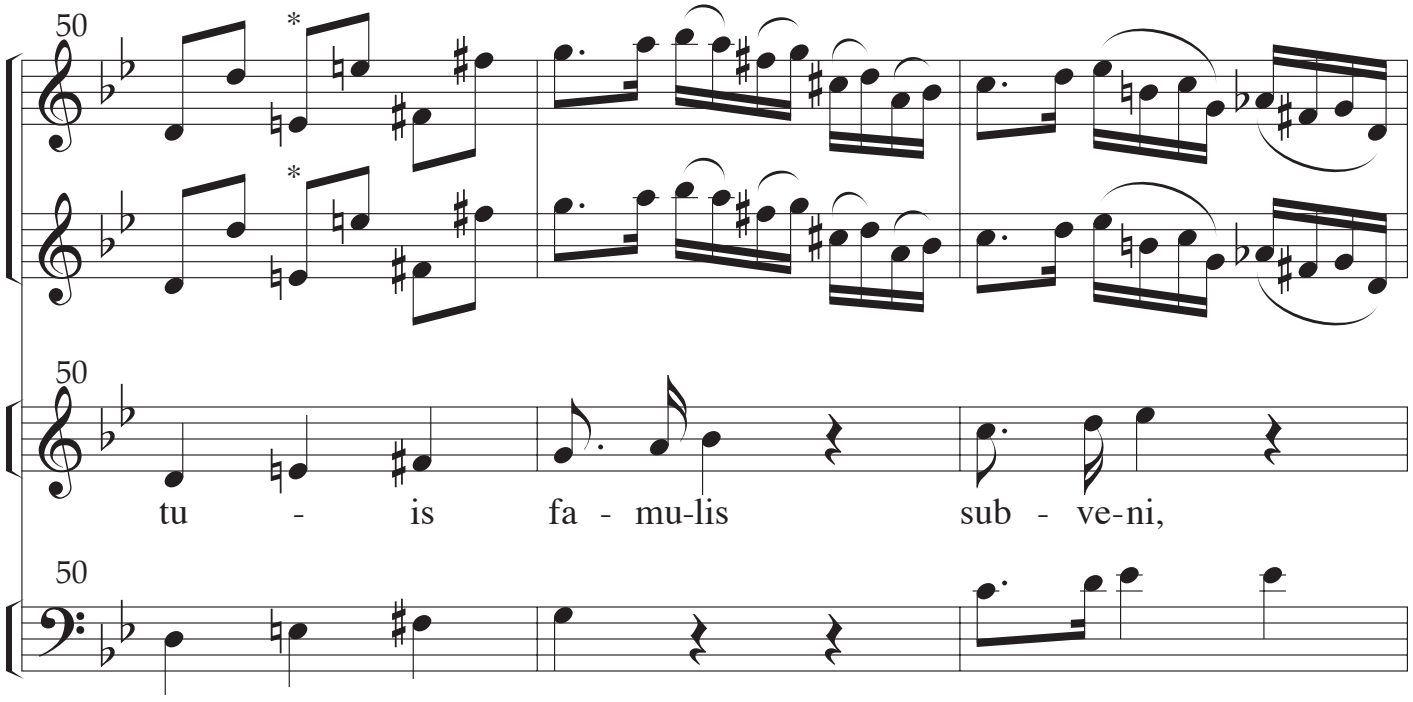

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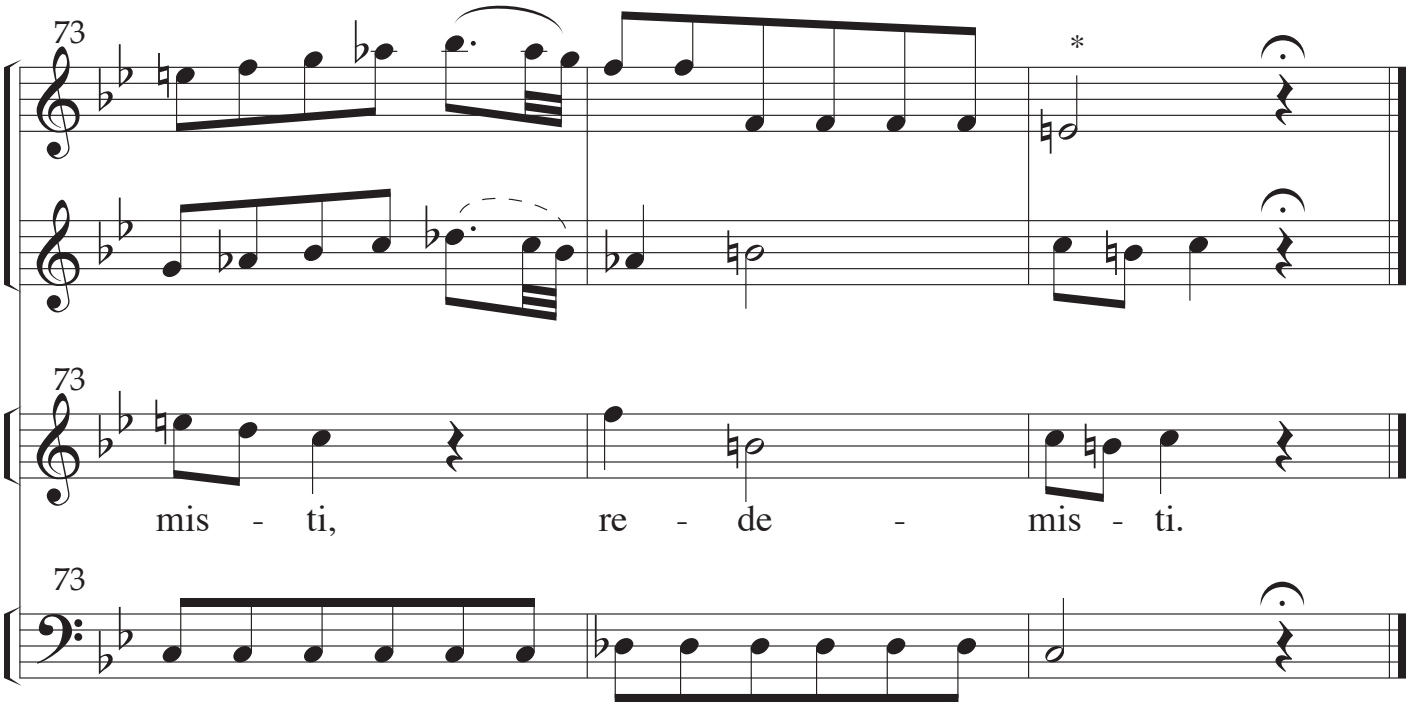

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40. Aeterna fac cum sanctis tuis

Ae-tér - na fac cum sánc-tis tú-is in gló-ri-a nu-me-rá - ri. Sálvum fac
pó-pu-lum tú-um Dó-mi-ne, et bé - ne-dic he-re - di-tá-ti tú - ae.
Et ré - ge é-os, et ex - tól - le íl-los us-que in ae-tér - num.
Persín - gu-los dí - es, be-ne - dí-ci - mus te. Et lau - dá-mus nó-men
tú-um in saé - cu - lum, et in saé - cu-lum saé-cu-li.
Dig-ná - re Dó-mi-ne dí-e ís - to si-ne pec - cá-to nos
cus - to - dí - re. Mi - se - ré - re nós-tri Dó - mi - ne,
mi - se - ré - re nós - tri. Fí - at mi - se - ri - cór - di - a tú - a
Dó-mi-ne su - per nos, que-mád - mo-dum spe-rá - vi-mus in te.

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No. 41 In te Domine speravi

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Do - mi-ne, In te Do - mi-ne,
Do - mi-ne, In te Do - mi-ne,
Do - mi-ne, In te Do - mi-ne,
Do - mi-ne, In te Do - mi-ne,
In te Do - mi-ne, In te
In te Do - mi-ne, In te
In te Do - mi-ne, In te
In te Do - mi-ne, In te

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In te Do-mi-ne spe-ra-vi, In te
In te Do-mi-ne spe-ra-vi, In te
In te Do-mi-ne spe-ra-vi, In te
In te Do-mi-ne spe-ra-vi, In te
Do - mi-ne, In te Do-mi-ne spe-ra-vi,
Do - mi-ne, In te Do-mi-ne spe-ra-vi,
Do - mi-ne, In te Do-mi-ne spe-ra-vi,
Do - mi-ne, In te Do-mi-ne spe-ra-vi,

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13
13
mi - ne spe - ra - vi, non con -
mi - ne spe - ra - vi, non con -
mi - ne spe - ra - vi, non con -
13
mi - ne spe - ra - vi,
mi - ne spe - ra - vi,
mi - ne spe - ra - vi,
mi - ne spe - ra - vi,
13

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19
19
non con - fun - dar in ae - ter -
non con - fun - dar in ae - ter -
non con - fun * dar in ae -
non con - fun - dar in ae -
19
*
fun-dar in ae - ter-num, non con - fun - dar in ae - ter -
fun-dar in ae - ter-num, non con - fun - dar in ae -
fun-dar in ae - ter-num, non con - fun - dar in ae - ter -
fun-dar in ae - ter-num, non con - fun - dar in ae -
19

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22
num, non con - fun - dar in ae -
num, non con - fun - dar in ae -
ter
num, non con - fun - dar in ae -
ter - num, non con - fun - dar in ae -
22
num, non con - fun - dar in ae -
ter
- num, non con - fun - dar in ae -
num, non con - fun - dar in ae -
ter - num, non con - fun - dar in ae -
22

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24
ter-num, in ae - ter - num.
ter - num, in ae - ter - num.
ter-num, in ae - ter num.
ter - num, in ae - ter - num.
24
ter - num, in ae - ter - num.
ter-num, in ae - ter - num.
ter - num, in ae - ter - num.
ter - num, in * ae - ter - num.
24

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Versos in D-minor

Mexico City Cathedral, Legajo C.c.12, No. 3
1st Collection of versos

Ignacio de Jerusalem
ed. by Craig H. Russell

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V-3

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Versos in G-minor

Mexico City Cathedral, Legajo C.c.12, No. 3

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Versos in G-major

Mexico City Cathedral, Legajo C.c.12, No. 3
3rd Collection of Versos
(& Puebla Cathedral, Legajo 43)

Ignacio de Jerusalem

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Editorial Comments

I have left the natural horns and trumpets in their original clefs. Horns, when notated in the bass clef, should sound an octave higher than written.

No. 3 Hymn: Quem terra pontus sidera

m. 17 Violin 1. Bowing had been over triplets. Now I've made it match Vn. 2's bowings
m. 21 Violin 2, the bowings originally are every 2 sixteenths instead of 6.
m. 37 Organ. Originally the figuring was a 5/3 and it should be a 6/3.
m. 52 Violin 1. Bowing had been over triplets. Now I've made it match Vn. 2's bowings
m. 55 Organ. Originally the figuring was a 5/3 and it should be a 6/3.
m. 57 Organ. Originally the figuring was a 5/3 and it should be a 6/3.
m. 59 Violin 1 has bow marking on the sixteenths
m. 64 Organ part erroneously copies out this measure twice.
m. 76 Violin 2, the second beat has a slur over entire 2nd beat
m. 87 Violin 1. Bowing had been over triplets. Now I've made it match Vn. 2's bowings
m. 87 Violin 2. The pattern of bowing has been reversed. The slur is over the first two eighths & should be over the last two eighths.

No. 9 Responsory No. 1: Vidi speciosam sicut columbam

m. 3 Violin 1. Bowing on beat 3 extends over all four sixteenths
m. 15 Oboes. beat 2, was a ***c*** and needs to be a ***d***.
m. 51 Violin parts incorrectly have ***d*** as lowest note. Correct ***e-flat*** in score.
m. 53 Violins 1 & 2 incorrectly have a ***g*** instead of an ***f***.
m.57 Violin 1 has a ***d*** as its lowest note in the chord; it should be an ***e-flat***.
m. 57 The 2nd oboe is a step too low throughout the measure. It has a ***d-c-d*** written but it should be ***e-flat, d, e-flat***.

No.13 Responsory No. 3: Quae est ista quae processit

m. 7 Violin 2. beat 3 the rhythm in the perf. part is e-s-s-
m. 24 Violin 1. The ***p*** occurs on beat 3 instead of 4 in the perf. part
m. 35 Violin 2. Originally on both the score and the second violin part there is an ***e-natural*** clearly marked as the note following the three ***b-flats***. The context, however, necessitates an ***e-flat*** here. Also, the score has a messy ***g*** immediately following the ***e-natural*** which the copiest has misread as being on the line below, thus notating an erroneous ***f*** in the copied parts.

No. 19 Responsory No. 4: Signum magnum appruit in caelo

m. 13 Soprano.
m. 13 Violin 1: the slur covers all four notes, unlike the 2nd violin.
m. 63 Violin 1: The slur is over last three notes, but in m. 65 it is two slurs.
m. 74 Accompaniment. Part has eighth rests instead of octaves
mm. 99-101 Violin 2, the part has slurs every two sixteenths, unlike score which matches the violin 1 of every four sixteenths.

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No. 21 Responsory No. 5: Quae est ista quae progreditur

m. 5 Violin 1: note originally a ***c***: should be a ***b***.
m. 25 Violin 1, the slur is over the whole triplet, unlike Violin 2.
m. 56 Violin 2. Third note of triplet is a ***d***; it should be a ***c*** in order to be consistent with the opening statements of the ritornello.
m. 86 Violin 2. Third note of triplet is a ***d***; it should be a ***c***.
m. 89 Violin 1, has bowing over last 4 eighth notes (but different earlier)
m. 110 Violin 2. Third note of triplet is a ***d***; it should be a ***c***.

No. 23 Responsory No. 6: Elegi et sanctificavi locum istum

m. 2 Violin 2: last note originally an ***a*** in the copied part: score says to replicate Violin 1.
m. 44 Violin 1 has bowings every two sixteenths. In score,.it matches Violin 2 which has bowings for every four sixteenths.

No. 29 Responsory No. 7: Felix namque es sacre Virgo Maria

m. 3 Violin 2: the last beat originally consisted of two eighth-notes; I have changed it to a dotted rhythm to match Violin 1.
m. 8 Violin 2: the slurs extend over all of the beat
m. 33 Violin 1. Has Forte dynamics

No. 33 Te Deum

** The sketch for this work is arranged as a four-choir setting with the instruments treated as one choir, a group of solists (S,A, continuo), another choir (SSAB) and another choir (SATB). The copied parts, however, rearrange the material into three choirs: the instruments, and a choir of SSAB and another choir of SATB.*

m. 17 The clarin parts reveres the two notes. Clarin 1 had the ***a***, and Clarin 2 had the ***e***.
m. 24 Clarin 2 had a ***c-sharp***, and it should be a ***d***.
m. 33 Clarin 1 on beat two had ***a-g-fsharp-e*** and it should be two repeated ***a***'s and then ***g-f-sharp***.
m. 26 Accompaniment and organ have a ***b*** on the second note & should be a ***c-sharp***.
m. 26 Clarines originally had half note, but needs to be quarter to avoid clash.
m. 26 Violin 1 has a ***b*** on the first note & should be an ***a***.
m. 42 Violin 2 has a ***c-sharp*** & should be a ***d***.
m. 46 Accompaniment and II Bass have a ***g-sharp*** & it should be a ***g-natural***.
m. 49 Clarines: / / / /
m. 49 Violin 2: is written all in repeated sixteenth notes, but it should be repeated eighth notes.
m. 50 Accompaniment has an ***a*** and it should be a ***g***.
m. 71 I Bass has a ***b-natural*** it should bet a ***g-sharp***.

No. 34 Te eternum

m. 30 Clarin 2, beat 3 was even eighths & should be dotted rhythm
m. 3 Accompaniment originally had ***f-sharp—g—c*** but it should be like the notes in m. 6 which are ***g-c-d***.

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No. 35 Tibi omnes

m. 4 Vn2, beat 2 has a ***g*** and should be an ***f*** in the arpeggio.
m. 9 Vn2 has the ***f-sharp*** beginning on beat 3.

No. 36 Tibi cherubin

m. 3 Accompaniment has most pitches a step too high (***d-a-c-d*** and they should be ***c-a-b-c***).
m. 4 Vns. 1 & 2 has bowings grouped over two-beat units in score
m. 5 Vn. 1 part is too high=has grace-note ***d*** and main-note ***c***. Score has it correct.
m. 11 Vn.2 in the part (but not score) the last bowing is over 1 whole beat.
m. 16 Vn.1: the tie in the score has been misread by the copiest who changed the tie to a grace note in copying the part.
m. 18 Vn.2, last beat, the score has the correct pitch ***a*** but the part incorrectly copies a ***g***.
m. 21 Vns 1 & 2 have the bowings over entire beats
m. 22 Vns. 1&2 have an ***e-flat*** as the last note of the grouping of sixteenths & it should be a ***d***. Also, the accompaniment should probably be playing an ***e-natural*** instead of an ***e-flat***.
m. 24 Vn. 2, score has a ***d***, whereas the copied part has a double-stop of ***d*** and ***f*** but with the ***f*** having a larger note head. Probably, this is a "correction" indicating the Vn2 should play the ***f*** instead and thus fill out the chord.
m. 25 Accompaniment. In the score there is an octave leap but not in copied part.
m. 26 Accompaniment, in the score has two ***f***'s on beat two (which is correct). The copied part incorrectly has the second note as ***e***.

No. 37 Sanctus

m. 1-3 Organ part is missing its 3 measures of rest. Does not even appear in score (but it would double the choir).
m. 5 Vn.2 is missing the sharp in the copied part but not in score.
m. 6 The two clarin parts are switched in the performance parts for this measure with Clarin 2 having the ***g-sharps*** and clarin 1 having the ***d***'s.
m. 15 Vn.2 has as its highest note a ***d*** when it should be a ***c***.
m. 17 Violin 1 has the lowest note of the triple-stop as ***e*** when it should be ***f-sharp***.

No. 39 Te ergo que sumus

m. 2 Accompaniment has even eighths in copied part but dotted rhythm in score.
m. 10 Soprano has even eighths, but should be dotted rhythm.
m. 21 Vn. 1 has ***d-naturals*** in part but clearly marked ***d-flats*** in score. The soprano should also have a ***d-flat***.
m.23 Vn.2, the last note of the measure is a ***b-flat*** in the score; in the copied part it is another ***f***.
m. 30 The fifth sixteenmth-note is marked as a ***g*** but should be an ***a***.
m. 42 The soprano has a ***c*** and it should be an ***e-flat*** to match the violin.
m. 46 Vn. 2 has even eighths on the last beat in the copied part but a dotted rhythm in the score.
m. 50 In the score the violin parts have an ***e-natural*** but in the copied parts the natural sign has been omitted.
m. 56 Vn 1 has a new bowing, with slurs over every two sixteenth notes. Since this is the ritornello, I have changed it to match the initial bowing seen in m.3 following.
m. 57 Vn2 has a single bowing over all of the sixteenths. I have changed it to match the initial bowing seen in m.4 following.
m. 68 Soprano has even eighths, but should be dotted rhythm.

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m. 70 Soprano has even eighths, but should be dotted rhythm.
m. 74 Vn1 has a natural high above the ***e*** whereas there is no accidental in the copied part.

No. 41 In te Domine

m. 9 Clarin 1 has even eighth-notes in the copied part, but it has the eighth and two sixteenths that match Clarin 2 in the score.
m. 10 Accompaniment has a low ***g*** and it should be an ***a***.
m. 11 Clarin 1 has even eighth-notes in the copied part, but it has the eighth and two sixteenths that match Clarin 2 in the score.
m. 11 Accompaniment has ***e***'s in the copied part but ***d***'s in the score.
m. 16 Soprano 1 of Choir 1 has a dotted rhythm on the first beat but it should be even eighths to match the other voices.
m. 20 The text setting of the soprano of choir 2 has been slightly altered to match the soprano of Choir 1.
m. 21 The Bass of Choirs 1 & 2 have the text on every syllable, but it does not match the other voices. I have therefore set the text to coincide with the rest of the choir.
m. 24 Accompaniment has a ***b*** in the parts, but a high ***d*** in the score.

Versos in D-minor

V-1
m. 31. Violin 2 has bowings over two eighths on every beat.

V-2
m. 37. Violin 2 has even eighths instead of the dotted rhythm.
m. 40. Violin 2 has an f for the first note and it should be a g.

V-5
m. 66. Violin 1 has a ***c*** for its first note; it should be a ***d***.
m. 76. Violin 2 has even eighths; it should have a dotted rhythm to match Violin 1.
mm. 83-86 In the Violin 1 part it is very difficult to tell whether the small dash-like marking is a staccato marking or a short bowing that would apply to the first two eighths.

V-7
m. 95. The Continuo has an ***f*** at the beginning of the second beat; it should be a ***g***.
m. 100 The Continuo has an ***e-natural*** at the beginning of the second beat; it should be an ***f***.
m. 106 The Violin 2 part has a natural sign preceding the pitch ***b***, but it should be a ***b-flat***.
m. 112 The Violin 2 part has a sharp sign preceding the pitch ***c***, but it should be a ***c-natural***.
m. 116 The Violin 1 has a ***c*** notated as its second pitch; it should be an ***a***.

Versos in G-minor

V-9
m. 4. Violin 1 has a low ***g*** as the last note of the eighth-note grouping; it should be a ***b-flat***.
m. 33. Violin 1 has a ***b-natural*** but it should be a ***b-flat***.

V-11
m. 57. Violin 1 has a slur over the last four (or maybe five) eighth notes. I have changed the bowing to match better the bowing of Violin 2.

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V-12

m. 79. Violin 2 enters on a ***d*** and it should be an ***e-flat***.

m. 81. Violin 1 is a step too low beginning at the pair of eighth notes. It is written ***b-flat***, ***c***, ***b-flat***, & ***b-flat***; it should be ***c, d, c, b-flat***.

Versos in G-major

Mexico City's Versos and Puebla's versos are arranged in different order, as follows.

Ordering of Versos

Mexico City	Puebla
No. 1 in common time =	No. 1
No. 2 in cut time =	No. 7
No. 3 in 2/4 time =	No. 2
No. 4 in 3/4 time =	No. 4
No. 5 in common time =	No. 3
No. 6 in 3/4 time =	No. 6
No. 7 in common time =	No. 5

V-16

m. 4. Mex. City, the baxo has an ***f-sharp*** for the eighth note (correct) whereas Puebla miscopies it as a ***g***.

m. 8. Mex. City baxo has a ***d*** as the last note; Puebla's baxo erroneously has an ***e***.

m. 9. Mex. City has has an ***f-sharp*** as its second eighth note, whereas Puebla has a ***d***.

V-17

m. 15 Mex. City has a ***d*** as its first note whereas Puebla has an ***f-sharp***.

m. 25 Mex. City has an ***f-sharp*** as the second-to-last note, whereas Puebla uses an ***e***.

V-18

m. 28-55. Puebla has a newly composed Violin 2 part whereas Mexico City has the Violin 2 replicate the same material as Violin 1. The Puebla version generates many dissonances with the underlying harmonies and is probably a "new" addition as opposed to the original version. Most of the time it goes along a third below the Violin 1 part with occasional departures. If the "improvising" Violin 2 plays a sixth below instead of a third below on mm. 12, 14, & 16 the harmonies are consonant and acceptable. In those measures I have therefore moved this "improvising" line down a sixth instead of a third as in the original Puebla parts. In mm. 21 & 22, the Puebla Violin 2 is a third below Violin 1, which contradicts the underlying harmonies. Since the repetition of the phrase in mm. 24 & 25 has the Violin 2 replicate Violin 1, I have chosen to resolve the issue by having Violin 2 replicate Violin 1 in mm. 21 & 22 as well.

m. 29. Mex. City, Violin 1 has two quarter notes instead of the eighth and dotted quarter found in the other parts.

m. 30. Mex. City, Horn 2 has a ***d*** whereas Puebla has an incorrect ***e***.

m. 32. Puebla, Violin 1 has a grace note ***a***, followed by an eighth-note ***g-sharp***, followed by a dotted quarter ***a***.

m. 22. Mex. City, Violin 1 has the last three notes as ***d, e, f-sharp*** which is a step too low. The other parts have ***e, f-sharp, g***.

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m. 22. The dynamics—which are marked in the Violin 1 part at Puebla, place the piano marking on the first beat, but it can be assumed that the change in dynamics should be applied to the repetition of the phrase which actually begins on the second beat.

m. 27-39. After the double bar, I have included in large notes the Puebla version of Violin 2. The Mexico City version of Violin 2 replicates Violin 1.

m. 39 Violin 1

m. 44 In Mex. City both Violin 1 and Violin 2 have the third pitch as a ***g***. Puebla incorrectly has the note as ***f-sharp*** in both Violin 1 and Violin 2.

m. 45 The dynamics—which are marked in the Violin 1 part at Puebla, place the piano marking on the first beat, but it can be assumed that the change in dynamics should be applied to the repetition of the phrase which actually begins on the second beat.

m. 46 In Mex. City both Violin 1 and Violin 2 have the third pitch as a ***g***. Puebla incorrectly has the note as ***f-sharp*** in both Violin 1 and Violin 2.

m. 48 In Puebla, Violin 1 has a an eighth note and two sixteenths on the second beat. In Mex. City it has a dotted eighth followed by two thirty-second notes.

m. 50 In Mex. City, Violin 1 has two eighths, but to be consistent with the other statements of the phrase and with other parts, it should be a dotted eighth followed by a sixteenth.

m. 54 In Puebla, Violin 1, the first beat is two eighth notes. In Mex. City it has a dotted eighth followed by a sixteenth.

m. 54 In both Mex. City and Puebla, the Horn 1 has two ***g***'s when they should be two ***a***'s.

V-19

m. 57 Violin 1

m. 62 Puebla, Horn 1 has omitted this measure.

m. 63 The Horn 1 has a ***b*** as the first pitch, and it should be an ***a***.

m. 72 Mex. City has as its first note a ***d***, whereas Puebla has an erroneous ***f-sharp***.

m. 73 Mex. City, Violin 2 has the notes on beat one a step too high. They are written as ***g, a***, and ***b*** and they should be ***f-sharp, g*** and ***a***.

V-20

mm. 81 ff. The Puebla version has dotted rhythms in m. 40, whereas the Mexico City version provides even sixteenths until the double bar at m. 48. The dotted rhythms in Puebla do not continue past measure 40. Apparently, the "even" sixteenths could be played either evenly, as dotted rhythms, or perhaps even as ***notes inégales***.

m. 84 Puebla, Violin 1 has the last note of each sixteenth grouping as a ***c*** when it should be a ***d***. The Mex. City part is correct.

m. 85 Mex. City, the two violin parts have the four sixteenths on beat two as: ***g-e-d-g*** whereas the Puebla version maintains the third motivic material of ***g-b-e-g***.

m. 86 Mex. City baxo has as its third note an ***e*** whereas Puebla has an erroneous ***f-sharp***.

m. 86 Puebla, Violin 1 has the entire third beat a pitch too high, standing at a grace note of ***a***, followed by the pitches ***g, f-sharp***, and ***e***.

m. 90 Mex. City, Continuo has as its first note an ***a*** whereas Puebla has an erroneous ***b***.

m. 90 Mex. City, Horn 1 has an ***a*** as the last note. Puebla has a ***g***.

m. 95 Mex. City, Horn 2 has a ***g*** on the third beat, whereas Puebla has an erroneous ***a***.

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m. 96 Puebla, Violin 2 has the first beat a third lower than Violin 1 which undermines the appropriate harmonies. It should duplicate Violin 1 just as the parts do in the Mexico City version.

V-21

m. 100 In Mex. City, theViolin 1 is missing this measure.
m. 110 Mex. City has a ***c*** on the first beat whereas Puebla has a rest.
m. 111 Mex. City, continuo has an ***e*** as its last note whereas Puebla has two ***d***'s.
m. 117 In Puebla, the Violin 1 has an erroneous ***c*** as the last note when it should be ***a***.

V-22

m. 122 Mex. City continuo has as its last note an ***f-sharp*** whereas Puebla has an erroneous g.
m. 126 Mexico City has as its second beat two low a's whereas Puebla has two low ***c-sharps***.
m. 127 In both Mexico City and Puebla the Horn 2 has a ***d*** as the last note, which is dissonant with the A7 harmony. It should be changed either to an ***e*** (which is impossible on natural horn) or a ***g*** to temporarily double the Horn 1.
mm. 129, 130 Violin 1 in Mexico City has the slurs over the last two pairs of eighths. The Violin 2 part groups the last four eighths into a single bowed unit, as does the Violin 2 in Puebla. There are no marked bowings in these measures in the Violin 1 of Puebla.
m. 133 Mex. City has two ***a***'s on the last beat, whereas Puebla stays on the ***g***.
m. 136 Mex. City has as its second note an ***a*** whereas Puebla erroneously has a ***b***.

Versos (See revised notes on versos)

m. 32 Violin 1. Rhythm at second beat originally e-s-s (but it should match Vn2 and its later occurences as a dotted rhythm.)
m. 40 Violin 2 does not have dotted rhythms. Also no dynamics marked
m. 56 ff. Violin 1 has quarter note on beat two, Violin 2 has eighth with eighth rest.
m. 60 Violin 2. originally the note is ***g***, should be ***e***.
m. 10 Horn rhythms don't match
m. 4 Bajo has a ***g*** when it should be an ***a***.
m. 6 Violin 2 hs a an ***f-sharp*** duplicating Violin 1. Should be ***d***.
m. 7 Bajo originally has an ***e***. should be ***d***.

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The Mexican Baroque Collection

A Cappella

Manuel de Sumaya
Alma Redemptoris Mater
Ave Regina Caelorum
Aeterna Christi Munera
Lamentations of Jeremiah
Miserere mei, Deus
Adiuva nos, Deus

Sumaya & Salazar
Egregie Doctor

Juan de Lienas
Credidi
Ecce nunc benedicite Dominum
Laudate pueri Dominum

Antonio de Salazar
Te Joseph celebrent
Defensor alme Hispaniae
Quem terra pontus sidera
Gloriosa Virginum
Vexilla Regis Prodeunt
Aeterna Christi Munera

Women's Voices with Accompaniment

Francisco Javier Ortiz de Alcalá
Al monte suspiros

Anonymous
Venid presto flores
Celebren los astros
Montes y valles
Dos Pastoras
Una tropa de gitanos

Joseph de Gavino Leal
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Choir with Accompaniment

Antonio de Salazar
Atención, atención

Manuel de Sumaya
La Bella incorrupta
Solfa de Pedro

Anonymous
Alleluia & Veni Sancte Spiritus
Para dar luz inmortal
Lauda Sion Salvatorem

Choir and Chamber Orchestra

Matheo Tollis de la Rocca
Laudate Dominum

Joseph de Nebra
Polychoral Mass in G:
Kyrie & Gloria

Anonymous
¡O Rey de corazones!

Ignacio de Jerusalem
Polychoral Mass in D
Mass in F: Kyrie & Gloria
Quem terra pontus sidera
Te Deum
Responsorio N2 del Señor San José
Responsorio N 4 para La Asunción
Rompa las esferas
Dixit Dominus
Matins for the Virgin of Guadalupe
Vidi speciosam sicut colomban
Quae est ista quae processit
Signum magnum apparuit in caelo
Elegi et sanctificavi locum istum

Francesco Corselli
Dixit Dominus

Juan Bautista Sancho y Literes
Misa en sol:
Kyrie & Gloria
Credo, Sanctus, Agnus Dei

Missa de Los Angeles

Solo Voices and Duets with Chamber Orchestra

Anonymous
Jesús, mi dulce amor
Zelvas, montes, collados
Dulce Esposo
¡O, qué suave!

Joseph Benito Pérez
A tí, mi Jesus amado

Matheo Tollis de la Rocca
El erizado cuello

Giacome Rust
Beatam me dicent omnes generationes

Ignacio de Jerusalem
Quae est ista quae ascendit
Quae est ista quae progreditur
Felix namque es sacra Virgo Maria

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